

Empirical Evaluation of the New Haiti DMO Logo:

Visual Aesthetics, Identity and Communication Implications

Valérie Bonnardel, Hugues Séraphin, Vanessa Gowreesunkar, Michele Ambaye

Valerie BONNARDEL, The University of Winchester, Department of Psychology, Sparkford Rd, Winchester, Hampshire SO22 4NR, England, valerie.bonnardel@winchester.ac.uk

Hugues SERAPHIN, The University of Winchester, Department of Applied Management, West Downs campus, Romsey Road, Winchester, SO22 5HT, England, hugues.seraphin@winchester.ac.uk

Vanessa Gaitree GOWREESUNKAR, Department of Hotel Management and Tourism Faculty of Agriculture, University of Africa, Bayelsa State, Nigeria, v.gowreesunkar@mieonline.org

Michele AMBAYE, ESC Pau Business School, Department of Marketing, 3 Rue Saint-John Perse, 64000 Pau, France, michele.ambaye@esc-pau.fr

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ORCID

Valerie Bonnardel <http://orcid.org/0000-0002-4787-1167>

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Abstract

In 2012, the Ministry of Tourism of Haiti decided to change its Destination Marketing Organisation (DMO) logo. By conducting a survey amongst Haitians and non-Haitians, this study took advantage of the change to assess the new logo's rebranding performance compared to the 1939 DMO logo. Using a Factor Analysis, three attributes were identified: 'Visual Aesthetics', 'Cultural Identity' and 'Information about Destination'. Using these attributes as dependent variables, a 2 (Logos) x 2 (Ethnicity) factorial design, indicated that 'Information about Destination' appeared to be the most poorly rated characteristic, 'Visual Aesthetics' in the new Logo was improved albeit its 'Cultural Identity' was somewhat compromised. A Conditional process analysis confirmed that both 'Visual Aesthetics' and 'Cultural Identity' moderated the effect of Logo on 'Information about Destination'. Although Haitians and non-Haitians exhibited the same general pattern of appreciation, subtle differences were apparent. A pictorial analysis, with emphasis on colour symbolism, offers a possible explanation of the new logo's weakness in conveying Haiti's cultural identity. Implications for a DMO logo repositioning are also considered.

Key words: DMO Logo, Exploratory Factor Analysis, Conditional Process Analysis, Pictorial Analysis, Colour Symbolism, Brand Identity.

1. Introduction

Many Caribbean nations depend on tourism and, as developing destinations, they have tremendously benefited from this industry. Haiti was one of the most popular tourist destinations in the Caribbean between 1940 and 1960 and, as such, attracted an international jetset population. It was during this period that the first tourism administration, ‘Office National du Tourisme’, was established and adopted its first logo in 1939. In 1957, the dictatorship and the atmosphere of terror promoted by François Duvalier and his army (‘Tontons Macoutes’), crippled Haiti’s tourism industry. The political and economic instability led to the country gaining a reputation of an unsafe destination inducing a decline in tourism. As a result, in 2012, the Ministry of Tourism and the Destination Marketing Organisation (DMO) of Haiti took a significant step towards the improvement of its tourism image by refreshing its DMO logo. To pursue this endeavour, Haitians from the Diaspora (Québec, United Kingdom, United States, France and the Caribbean region) were invited by the DMO to participate in a contest to design a new logo, with as a guideline to ‘Imagine, create, compose and draw the Haiti of your dreams’ (<http://www.haitilibre.com>, 2018a). The winning logo design was described by its author as: ‘...the word ‘Haiti’ decorated with a hibiscus flower and a sun, evokes the charm of nature and the profound beauty of the country and landscape’ (<http://www.haitilibre.com>, 2018b). The tagline: ‘Vivez l’expérience’ (‘Experience it’) sums up the powerful and intense experience felt by first-time visitors when discovering the astonishing Caribbean natural landscapes. The 2012 logo presents an image of Haiti as a tourism destination which highlights its natural environment with the sun, the beach, and the local attractions and thus aligned with the image of its neighbouring competitors, such as the Dominican Republic, which attracts ten times more tourists each year. From that respect, the new logo brings a radical change to the 1939 logo and the present study aims to assess how this new image is perceived among Haitian and non-Haitian groups.

1.1. Role of a Logo in Branding.

Although the meaning of brands and logos is often confused and sometimes refer to the same thing, it is necessary to distinguish them (Asworth & Kavaratzis, 2009). The American Marketing Association (2018) defines a brand as a ‘name, term, design, symbol, or any other feature that identifies one seller’s good or service as distinct from those of other sellers.’ Besides identity and differentiation, Kotler & Keller (2016) state that brands are also a ‘network of associations in consumers’ minds made up of ‘brand knowledge’, ‘brand image’, ‘brand

awareness' and 'brand attitude'. Aaker (2007) provided a similar definition and pointed to four key dimensions that constitute a strong brand: 'awareness, associations, perceived quality and brand loyalty'. Dynakov, Krastev, & Yancheva (2018) suggest that if this is transposed to the domain of tourist destinations, 'the current view of customers about a specific branded place positioned in the market...is a unique bundle of associations' (Op. Cit, p.21)

Given its functions and attributes in representing a tourism product, a logo is seen to be significantly connected to a brand. A logo with a brand name or/and a symbol is understood as one of the elements that make up a brand. According to Pittard, Ewing & Jevons (2007), a logo is 'a variety of graphic and typeface elements ranging from word-drive, conceptually simple logotypes and wordmarks'. It materialises its image and provides consumers with a support to visualise their subjective feelings, perceptions and network of associations into something physically representative (Keller, 2003). Often when asked about a particular brand, consumers find easier to identify it via its logo which serves as a visual prompt to retrieve brand information (De Charnatony & Dall'Olmo Riley, 1998).

In tourism, together with brand differentiation, brand identity is essential and Ruzzier (2013) conceives destination brand identity as a system in which the core destination identity should incorporate the characteristics of the destination. A clear destination identity is seen as a key feature to successful tourism strategy marketing (Crockett & Wood, 2004). A destination image is readily assessed by its logo, and logos can be used in a branding strategy for destinations' representativeness and marketing effectiveness (Jenkins, 2003; Seraphin et al, 2016). According to Sinclair-Marah (2018), name, logo and slogan are important features of a brand and these have long been acknowledged to be a potential marketing tool in attracting visitors. Morgan, Pritchard and Pride (2011) highlighted that it is important for any visual element to capture the essence of the destination. Hence, logo, as a visual element, needs not only be attractive, but also be representative and reflective of the destination attributes.

From a marketing perspective, in order to influence the relevant target group's image of a place, DMO logos, should convey information about the destination such as identity, uniqueness and value, as well as essence and when successful, a branding strategy can help a destination to achieve its vision, gain competitive advantage and differentiation.

1.2 Destination Multidimensionality.

In the case the of DMO logos, it is important to note that destinations are far more multi-dimensional than consumer goods and services. Whilst a consumer has some degree of knowledge of the taste of a Coca Cola or the type of service expected for a ‘reflexology’ massage, prior to the purchase of the product, this not the case for tourism. Gowreesunkar and Sotiriades (2015) studied the attributes that influence tourism satisfaction and showed that a tourist offer is multi-dimensional. This is due to an amalgam of tourism products, services and public goods consumed under the same brand name, thus making it a ‘packaged experience’. In this respect, it is plausible to suggest that a tourism product is not a clearly defined product, rather it uses a combination of products, services, ressources and people which make up the tourism offer. A further study of Gowreesunkar and Dixit (2017) on consumer information-seeking behaviour, shows that ‘savvy’ tourists usually gather information from a variety of media and non-media, derived from internal and external sources, in order to support their tourism decisions. The study reveals that with the emergence of recent travel technologies (blogs, interactive online platforms etc.), it has become more difficult to understand the information search and choice patterns of tourists. Given that tourists of the 21st century have a permanent online access, destinations need to convey succinct messages focused on purposefully chosen associations (i.e. destinations’ representativeness) (Pike & Ryan, 2004).

The image tourists have of a destination is based upon information acquired either by 1- induced agents generally controlled by sources external to the individual (e.g. advertisements) 2- organic agents that are acquired through personal experience (usually the most trusted source of information) or 3 - independent agents (e.g. media sources or popular culture such as films or documentaries). These are considered to be powerful because they can rapidly alter a tourist’s image of a destination (Gartner, 1993). As an example, the ‘Incredible India’ campaign, which was crafted according to its different cultural diversity and richness, communicated by agents and media sources using different colours, perfectly illustrates the influence of an image destination that sends a clear message of cultural diversity to tourists’ minds.

1.3 The Target Market

Branding for destinations requires a critical understanding of the perceptions of the key target market. A destination’s image conveyed by a logo should be developed taking into consideration the perception of its target groups. Tourist destination target groups can be identified through certain criteria such as geographical, cultural and historical, and should be considered within the tourist development strategy of the organisation concerned (e.g. Office du Tourisme). In the case of Haiti, most tourists come from its diaspora which, geographically

spread (North-America, Europe and Caribbean countries), corresponds to about 20% (between 1.5 and 2 million) of its population (Audebert, 2013). As tourists, they have their own consumption needs for tourism products and services. Haitians from the diaspora, as tourists, support the local economy by staying and eating in hotels and restaurants owned by locals. Their impact on the local economy is widely spread because they do not stay in the capital and other tourist areas, but generally go back to their home towns. Moreover, tourists from the diaspora use the same facilities as the locals and keep the infrastructure cost down for the local authorities. In particular, studies have shown that Haitians from the diaspora are not influenced by independent agents such as media but by organic agents based on their own experience from which they develop an affective image of their country. On the other hand, non-Haitian tourists are mainly influenced by induced agents (e.g. advertisements) and independent agents and mostly stay in hotel chains whose profit is less channelled toward the local economy. They tend to visit tourist areas (e. g. coastal) which benefit only a limited part of the country. For non-Haitians the image of the destination is driven by cognitive, rather than emotional factors. The two tourist groups show distinctive characteristics and, although the logo contest was conducted within the diaspora, it is important to assess the perception of a DMO logo image beyond the diaspora, to the wider potential tourist population.

1.4 Research Question

The rebranding of the Haiti logo in 2012 provided an opportunity to evaluate its performance in comparison to the 1939 logo in terms of ‘Visual Aesthetics’, ‘Cultural Identity’ and ‘Information about Destination’. This evaluation was carried out by administering a questionnaire amongst Haitians from the overseas diaspora and non-Haitians from the United Kingdom with the objective to provide insight into the DMO logo design process and its implication for a market repositioning strategy.

2. Methodology

2.1 Questionnaires and Procedure

Nineteen questionnaire items were designed and selected by the authors for their representativity, taken at face value, to address the logos' 'Visual Aesthetics', 'Cultural Identity' and 'Information about Destination'. Four subsidiary items were added to identify items that respondents felt would be necessary for a good DMO Logo (see Tables 1 and 2 for item list). Each item was associated to a 5-point Likert scale, with 1 for 'strongly disagree' to 5 for 'strongly agree'. Three questions on gender, age and exposure to the Haitian culture were included. The questionnaire was designed and managed through 'Google Form' facilities and respondents gave their answers to each item by ticking a box. A picture of the logo (either 2012 or 1939, Figure 1) was displayed on each screen page (6 times in total) and was thus visible at all times while respondents scrolled down the form. Submitted responses were saved in an Excel sheet format in Google Drive.

A total of 209 completed questionnaires were received with a balanced proportion for each logo (54% for the 1939 and 46% for the 2012 logo questionnaires). An Exploratory Factor Analysis (EFA) was conducted on the overall set of completed questionnaires to confirm item relevance. Out of the 19 items, 16 were retained, from which three factors were identified as 'Visual Aesthetics', 'Cultural Identity' and 'Information about Destination'.

[INSERT FIGURE 1]

2.2 Respondents

The recruitment of respondents was carried out by sending a questionnaire link via email lists and social networks. Email addresses were obtained from the Haitian Embassy in London, who hold a distribution list of Haitians living in the UK. The list is readily available to members, and, as one of the authors (HS) is a member, the distribution list was accessible for use in this study in compliance with the General Data Protection Regulation 1995. The links to the questionnaires were posted on the Facebook page of *Haiti Monde* (the social media page of a national Haitian newspaper), and *HaitiJeConnais* (the Facebook page of a Haitian Visual Online Learning Material). Demographics indicated that 45% of the respondents were females, 47% from Haitian-born or second-generation diaspora. 3% were aged between 18-20 years old, 22% between 21-30 years old, 32% between 31-40 years old,

19% between 41-50 years old, and 22% were 50+ years old. The study was approved by the University of Winchester Ethical Committee.

3. Results

Of the 209 questionnaires, five questionnaires with a constant response selection across all items and seven with missing responses were removed. An Exploratory Factor Analysis was performed to extract identifiable cluster of items that were subsequently used as dependent variables in a multivariate analysis of variance. A conditional process analysis was then conducted to consider mediation and moderation effects. Finally, in the last two sections, differences between logos were analysed at the items level (for statistical procedures see Field (2017)).

3.1 Exploratory Factor Analysis (EFA)

With a Principal Component extraction, a first Exploratory Factor Analysis (EFA) was carried out on 19 items revealing 3 items with poor factor loading: 'The DMO logo conveys the image of a 'slow tourism' destination' ($r=0.25$); 'The DMO logo can be easily identified among other Caribbean logos' ($r=0.46$); and 'The DMO logo is traditional' ($r=0.40$). These items may have required specific knowledge (e.g. knowledge of 'slow tourism' or that of other Caribbean DMO logos) or may not have been relevant to the respondents and were therefore removed from the main item pool.

The second EFA was conducted on the 16 remaining items using a Varimax Rotation and a criterion of the Eigenvalue >1 . The Kaiser-Meyer-Olkin measure verified the sampling validity ($KMO=0.93$) and 3 factors (or sub-scales later considered as dependent variables; S1, S2 and S3) were extracted accounting for 71% of the total variance with 29.4% (S1), 21.5% (S2) and 20% (S3) respectively. Eight items related to the logo's 'Visual Aesthetics' loaded on subscale S1 (Cronbach's $\alpha=0.91$); four items loaded on a subscale S2 corresponded to the logo's ability to convey 'Cultural Identity' (Cronbach's $\alpha=0.87$); and four items with a loading of subscale S3 corresponded to the logo's ability to convey information relative to the destination (Cronbach's $\alpha=0.83$). For each sub-scale, a mean score was computed from each respective item set and subjected to a multivariate analysis.

3.2 Multivariate Analysis of Variance (MANOVA)

After checking for the absence of a gender effect, using mean score of logos' attributes of 'Visual Aesthetics', 'Cultural Identity' and 'Information about Destination' as dependent variables, a MANOVA was conducted with a 2 ('Logo': 1939, 2012) x 2 ('Ethnicity': Haitian, non-Haitian) factorial design.

Using Pillai's trace, there was a significant effect of 'Logo', $V=0.318$, $F_{(3-191)} = 29.7$, $p<0.001$, 'Ethnicity' $V=0.086$, $F_{(3-191)} = 5.99$, $p=0.001$ and their interaction (Logo x Ethnicity), $V=0.05$, $F_{(3-191)} = 3.32$, $p=0.021$ on the three attributes. Further univariate tests indicated that 'Visual Aesthetics' mean score for 2012 logo ($M_{2012}=3.68$, $SD=0.92$) was significantly greater compared to 1939 logo ($M_{1939}=3.3$, $SD=0.9$) ($F_{2012-1939(1-193)}=7.87$, $p=0.006$, $\eta_p^2 = 0.039$), 'Cultural Identity' mean score for 1939 logo was significantly greater ($M_{1939}=3.4$, $SD=0.97$), compared to 2012 logo ($M_{2012}=2.98$, $SD=0.96$) ($F_{2012-1939(1-193)}=7.47$, $p=0.007$, $\eta_p^2 = 0.037$) and 'Information about Destination' mean score for 2012 logo was significantly greater ($M_{2012}=2.97$, $SD=0.88$) compared to 1939 logo ($M_{1939}=2.39$, $SD=0.97$), ($F_{2012-1939(1-193)} = 20.62$, $p<0.001$, $\eta_p^2 = 0.097$). Haitian's 'Information about Destination' rating mean score ($M_H=2.87$, $SD=1.06$) was significantly greater compared to non-Haitians ($M_{NH}=2.51$, $SD=0.88$) ($F_{H-NH(1-193)}=9.74$, $p=0.002$, $\eta_p^2 = 0.048$). The interaction Logo x Ethnicity in the case of 'Cultural Identity' was marginally significant ($F_{(1-193)}=3$, $p=0.085$, $\eta_p^2 = 0.015$); 1939 Logo non-Haitian's scores were slightly higher ($M_{NH}=3.45$, $SD=0.76$) compared to those of Haitians ($M_H=3.55$, $SD=1.15$), while for the 2012 Logo they were lower ($M_{NH}=2.83$, $SD=0.83$) vs ($M_H=3.22$, $SD=1.1$). No other effect was significant (see Figure 2).

For non-Haitians, the 1939 and 2012 logos' scores significantly differed for the three attributes. 'Visual Aesthetics' and 'Information about Destination' were rated significantly higher for the 2012 logo (S1: $M_{2012}=3.69$ $SD_{2012}=0.77$ vs. $M_{1939}=3.26$ $SD_{1939}=0.74$, $F_{(1-193)}=5.95$, $p=0.016$, S3: $M_{2012}=2.83$ $SD_{2012}=0.82$ vs. $M_{1939}=2.16$ $SD_{1939}=0.82$, $F_{(1-193)}=14.3$, $p<0.001$), while 'Cultural Identity' was rated significantly higher for the 1939 logo ($M_{1939}=3.45$ $SD_{1939}=0.76$, vs. $M_{2012}=2.83$ $SD_{2012}=0.83$, $F_{(1-193)}=10.5$, $p=0.001$).

For Haitians, the overall pattern of scores was similar to that of non-Haitians: the 2012 logo was rated higher than the 1939 logo, but not significantly for 'Visual Aesthetics' ($M_{2012}=3.66$ $SD_{2012}=1.11$ vs. $M_{1939}=3.35$ $SD_{1939}=1$) and significantly for 'Information about Destination' ($M_{2012}=3.18$ $SD_{2012}=0.94$ vs. $M_{1939}=2.64$ $SD_{1939}=1.09$, $F_{(1-193)}=7.4$, $p=0.007$),

while 'Cultural Identity' was rated higher for the 1939 logo ($M_{1939}=3.35$ $SD_{1939}=1.15$, vs. $M_{2012}=3.21$ $SD_{2012}=1.1$), but the difference was not significant.

With the exception of the 'Cultural Identity' for the 1939 logo that non-Haitians scored higher than Haitians, Haitians provided systematically higher scores. However, the group difference was only significant in the case of 'Information about Destination' for the 1939 logo ($M_{Haitian}=2.64$ $SD_{Haitian}=1.09$ vs. $M_{Non-Haitian}=2.16$ $SD_{Non-Haitian}=0.82$, $F_{(1-193)}=6.86$, $p=0.01$). Considering that a mean rating of 3 corresponds to a neutral answer, 'Visual Aesthetics' was judged as positive for the two logos, 'Cultural Identity' was judged positive by Haitians for the two logos, but negatively by non-Haitians in case of the 2012 logo and 'Information about Destination' was, in general, rated as rather negatively.

[INSERT FIGURE 2]

3.3 Conditional Process Analysis

A conditional process analysis using model 8 (Hayes, 2017) in Process Procedure for SPSS v3.3 was performed to describe the relation between variables in terms of mediation and moderation. The model considered the direct effect of 'Logo' (1939 vs. 2012), the predictor variable, on the 'Information about Destination', the outcome variable, with 'Visual Aesthetics' and 'Cultural Identity' as mediator variables and the respondent's Ethnicity as a moderator variable (Figure 3). Respondent ethnicity moderates 'Information about Destination' ($b=0.363$, $SE = 0.089$, $t = 4.093$, $p \leq 0.0001$), but the index of moderated mediation (difference between Haitians vs Non-Haitians indirect effects) when considering 'Visual Aesthetics' or 'Cultural Identity' were not significant. The absence of significance indicate that 'Visual Aesthetics' and 'Cultural Identity' are not contingent upon respondent's ethnicity.

'Logo' predicts 'Visual Aesthetics' ($b=0.376$, $p=0.004$, $R^2 = 0.042$), 'Cultural Identity' ($b=-0.407$, $p=0.003$, $R^2=0.064$) and 'Information about Destination' ($b=0.537$, $p<0.0001$, $R^2 = .617$) and 'Visual Aesthetics' ($b=0.506$, $p<0.0001$) and 'Cultural Identity' ($b=0.288$, $p<0.0001$) predict 'Information about Destination'. Removing 'Ethnicity' as a moderator, a follow-up mediation analysis using model 4 (not presented), confirmed 'Visual Aesthetics' ($b=0.1937$, $SE=0.076$, 95%CI [0.0596, 0.3575] and 'Cultural Identity' ($b=-0.1258$, $SE=0.049$, 95%CI [-0.2331, -0.0405] mediating the 'Logo' effect on 'Information about Destination'.

3.4 Comparison Between Logos on the Sixteen Standard Items

Among the eight items of 'Visual Aesthetics' subscale, the 2012 logo colours were rated as significantly more harmonious and visually more appealing than the 1939 logo (see Table 1 for values). However, these differences were only significant among non-Haitians. Although not significant, differences also indicated that the new logo was judged as more stylised, more eye-catching and trendier with more meaningful colours compared to the old logo. The two logos had similar and high ratings for their colour's meaningfulness, memorability and ease of description. However, this last item is the unique occurrence where the old logo outperformed the new logo as judged by Haitian ethnic group.

[INSERT TABLE 1]

The 1939 logo outperformed the 2012 logo on the four items of the 'Cultural Identity'. The 1939, but not the 2012 logo, is indicative of a cultural destination. This difference is significant for all respondents ($M_{1939}=3.52$ vs. $M_{2012}=2.74$) and for the non-Haitian group ($M_{1939-NH}=3.51$ vs. $M_{2012-NH}=2.53$). Likewise, the old logo is judged as somewhat representative of Haiti's identity ($M_{1939}=3.40$ vs. $M_{2012}=2.97$) and the difference between the two logos is significant among non-Haitians ($M_{1939-NH}=3.38$ vs. $M_{2012-NH}=2.72$). The new logo's colours were also judged as not representative of Haiti's identity and the old logo design was judged more meaningful, but these differences were marginal.

The 2012 logo outperformed the 1939 logo on all 'Information about Destination' items. The 1939 logo rating was low in its ability to convey a 'well-being' ($M_{1939}=2.48$), a 'top end' ($M_{1939}=2.36$) and a 'business' destination ($M_{1939}=2.17$) or in triggering a 'motivation to visit' ($M_{1939}=2.57$). 'Well-being', 'top-end' and a 'will to visit Haiti' logo differences were significant for the overall respondents. Logo difference in conveying well-being destination was also significant for the two ethnic groups considered individually, and top-end destination was significant among non-Haitians. Concerning the image of a 'business' destination, the two logos were similarly poorly rated, but the non-Haitians' ratings were lower than that of Haitians.

3.5 Comparison Between Logos on the Four Subsidiary Items

These four items concern the qualities of a ‘good’ DMO Logo in general, rather than evaluating a particular logo (see Table 2).

[INSERT TABLE 2]

All respondents gave a highly positive opinion towards the fact that a DMO logo should include a strong symbol of the country ($M=4.2$) and the name of the country ($M=4.36$). The response was neutral about including national flag colours and disagreements were expressed towards the suggestion of a monochrome logo ($M=2.04$). Ratings for the inclusion of the country’s name was significantly higher for questionnaires including the 1939 logo. Low ratings for the suggestion of a monochrome logo were even lower for questionnaires including the 2012 logo, and this difference was significant for the Haitian ethnic group.

Discussion

The results highlight 3 points with regards to perceived changes induced by logo rebranding: 1) The three characteristics as identified by the EFA were not equally perceived: ‘Information about Destination’ attracted the lowest rating for the two logos. 2) The new logo rebranding did not produce an overall enhancement. A conditional process analysis indicated that both ‘Visual Aesthetism’ and ‘Cultural Identity’ had a mediation effect on ‘Information about Destination’ and there was a trade-off for the new logo between visual aesthetic enhancement and retaining cultural identity. 3) Although the two ethnic groups share a similar pattern of appreciations, subtle differences exist and in general Haitians were more positive, in particular with regards to ‘Information about destination’.

Conveying information about the destination appeared to be the most challenging aspect for a DMO logo. This challenge can partly be attributed to multidimensional aspect of a destination which provides a fair amount of complexity in the information to be communicated through a logo. Of the three logo characteristics, ‘Information about destination’ is also the one with the closest bearing on tourists’ cognitive (knowledge of the brand based on communication), affective (attitude toward the brand) and conative (behavioural intention) attitudes. A recent study on integrated resort brands (Ahn & Back,

2018) has evidenced an interrelationship between these three attitudes. This interrelation is confirmed for the new logo which is both judged to be more successful in conveying a feeling of 'well-being' and a 'top-end' destination (cognitive and affective) and more suitable in offering a 'motivation to visit Haiti' (conative). Although, it should be noted, that the interrelation is only established in the Haitian group.

As one might expect, 'Visual Aesthetics' was perceived as being enhanced in the new logo. However, this enhancement was mainly judged by non-Haitians who also reported that the new logo had somehow lost its ability to convey the country's identity and to suggest Haiti as a cultural destination. Among this group, a trade-off appeared between retaining cultural identity and visual aesthetics enhancement. The Haitian group was more tempered as, apart from judging the new logo as more stylish, there was no significant enhancement of its 'Visual Aesthetics'. The 'Country's Identity' and 'Cultural Destination' components were perceived as preserved in the new logo. If both groups judged the new logo's colours more harmonious, non-Haitians considered them less representative of Haiti's identity. Interestingly, when asked if the design was meaningful, the two logos were judged similarly, with no group difference, suggesting that colour played a distinctive role in the perception of the destination's image identity. This latter aspect relative to colour symbolism is considered further below (4.1).

As indicated in the Introduction, a country's identity is an important aspect of a DMO logo for a destination to occupy a distinctive place in the mind of the target market. The destination must stand out from its 'sister' destinations and competitors that share similar mass-tourist stereotypes ('sun, sea, sand, island, local curiosity') to create the type of differentiation and to affirm its attachment to its cultural heritage (Muller, Kocher & Crettaz, 2013; Park, Eisingerich, Pol & Park, 2013; Séraphin, Yallop, Capatina & Gowreesunkar, 2018). This view is confirmed in the survey, with the item 'a good logo should include the name of the country and a strong symbol', which received the highest rating from both Haitians and non-Haitians and supports Crockett and Wood (2004) argument that developing a clear country identity is the key to being successful in the tourism sector. Yet, it is on this third characteristic that the 2012 logo underperformed compared to the 1939 logo and the fact that the colours were not judged as representative of Haiti's identity calls for a closer inspection of the visual components for which we will adopt a pictorial analysis inspired from heraldry.

4.1 Pictorial Analysis

Coats of Arms and logos are both emblems which communicate by means of symbols. Many logos, namely those of cities, have kept elements (colour or symbols) from their ancestors' Coats of Arms. Both can be described as having two components: colours and shape or design. Colours with their associated meaning, or symbolic values, play an essential role in the composition of a Coat of Arms, and are carefully chosen to suit a particular narrative. In medieval heraldry, Pastoreau (2008) explains that colour choice is constrained and results from one of the following functions: 1) It is related to a political party and is used to show one's loyalty to a party. 2) It is directly associated with a family name (e.g. 'white' will appear in the 'White' family Coat of Arms). 3) It follows conventions in representing natural figures (e.g. red foxes, green parrots, etc.). 4) It results from fashion, trends and tastes and corresponds to social constructs. Hence, even if not consciously expressed by the artist or designer, colour choice is rarely a random process, it is purposeful and its symbolic function points toward a referent. Searching for its referent will help to highlight the motivation underpinning a particular colour choice. Such an analysis, previously adopted in the case of political party logos (Dosquet, Séraphin & Bonnardel, 2017) will be applied to the two DMO logos.

In the case of the 1939 DMO logo, both design and colour made a strong reference to Haiti's cultural identity. The 1939 logo depicts the symbolic figure of a Haitian woman carrying a basket on her head which makes a direct reference to the *Iron Market* ('*Marché Hyppolite*') set up by Florvil Hyppolite, president of Haiti (1889-1896), as part of a plan to modernise the Haitian republic (Séraphin & Nolan, 2014). Considering the visual impact, the black face, the black arm and the white headdress provide the highest monochromatic contrast which first attracts attention towards the central figure of a Haitian woman. Using Pastoreau's (2008) nomenclature, the black colour here has a conventional function in referring to Caribbean ethnicity. The 'Haiti' letters stand out from the basket in their own individual colour. They too are of symbolic relevance, referring to ethnic-social and political stances. The three primary colours, yellow, green and red, next to each other, and, despite not following a canonical order (red-yellow-green), are evocative of the Pan-African colours stemming from the Ethiopian national flag. Thus, the 1939 logo design and colours could be seen as conveying a sense of 'race pride', recognised as part of the processes of nationhood and cultural nationalism which emerged from the 1791-1804 Haitian Revolution (Charles, 2014). It is worth remembering that the revolution resulted in the expulsion of white colonialists and slaveholders and the formation of the first independent Black nation-state. For some Haitian leaders, this founding event played a major role in the establishment of

Haiti's identity (Destin, 2014). The other two colours, magenta and indigo, have a less obvious symbolic connotation, but they are in triadic harmonious relationship to the yellow, which might have been the artist's motivation for their choice. Overall, the pictorial analysis points to ethnic-cultural and political stances embedded in the 1939 logo design and colours, which together provide a unified and immediately recognisable image of Haiti's cultural identity to both Haitians and non-Haitians.

The 2012 logo displays the Haitian 'Choublack' (hibiscus flower) partly superimposed on a stylised representation of the sun. The flower is represented with a stem from which the word 'Haïti' sprouts out. The red hibiscus flower located on the yellowy-orange sun produces a soft colour contrast. Since they correspond to an object's natural colour, colours are used in their iconic, as opposed to symbolic, function for which colour has a relation of physical similarity with its referent (Caivano, 1998): hibiscus flowers are 'red' and the sun is 'yellow'. There is no obvious symbolic meaning to the red colour of the red hibiscus as, for instance, the red poppy in the UK, which, since the First World War, has been used as a remembrance symbol. Hibiscus flowers come in different shades of red, pink and orange and the colour may have been an aesthetic choice, as red and yellow are in harmonious association. If the logo colours have no clear symbolic association, the hibiscus on the other hand is often used as an unofficial emblem of Haiti. In particular, the hibiscus is used to rate hotel quality and, as such, enables Haiti to differentiate itself from other worldwide destinations whose hotel ratings are depicted with stars. Yet, the emblem is not an official one and its significance is probably best understood by natives, rather than visitors, which could partly explain the particularly low rating from non-Haitians for the 2012 logo in conveying 'Cultural Identity'.

4.2 Ambidexterity Approach

The trade-off between 'Visual Aesthetics' versus 'Cultural Identity' is reminiscent of the ambidexterity approach (Seraphin & Butcher, 2018). The ambidexterity approach, initially used by organisations, refers to 'the ability to both explore and exploit'. It is useful for organisations who need to compete in markets where efficiency, control, and incremental improvements are prized, and where flexibility, independence and experimentation are also needed at the same time (O'Reilly & Tushman, 2013). The ambidexterity consists in the ability to embrace two apparently opposite stances: 1) 'exploitation', focusing on existing customers and markets and, 2) exploration, developing creative and innovative aspects. Ambidextrous innovation applied to the hospitality sector would lead to a holistic innovation

process, incorporating the exploitative and the exploratory elements to achieve improvement of management performance (Tsai, 2015). In the case of a DMO logo, the ambidexterity approach would recommend retaining symbols of a cultural destination, related to *exploitation* (i.e. keeping existing customers), while including new visual elements, which correspond to *exploration* (creative and innovative aspects). This could then satisfy a given strategy of tourism development in a competitive context. As the survey highlighted, by including symbols (sun, beach and local curiosities) associated with neighbouring and competitor mass-tourism destinations such as the Dominican Republic, the new Haiti DMO logo is perceived to have lost its distinctive ‘cultural heritage’ image. This perception was particularly prominent among non-Haitians who happen to be the main desired target population.

4. Conclusion

By marginally improving its ability to convey information about destination and enhancing the new logo’s visual aesthetics, the contest organised by professional tourism organisations within the Haitian Diaspora, was partly able to implement the desired change of perception in tourist destination. Yet, numerous factors intervene in the selection of a logo. Due to the destination’s multidimensional aspects, these factors come together under a holistic process comprising design, colour, symbolism, which interact in a subtle way with cognitive, affective and conative attitudes of a target population. The identification of criteria that could inform an optimal decision and guarantee the success of a logo thus remains elusive, and a logo’s success can only be appreciated over time. Although the contest method is successful in improving some aspects of the logo such as ‘Visual Aesthetics’, and to a lesser extent ‘Information about Destination’, it did so at the expense of the destination’s cultural identity. A DMO logo design, as part of a rebranding process, could benefit from traditional survey methods which contribute to a richer and deeper understanding of consumers’ perceptions. In particular amongst the target population, this could provide guidance to the decision processes to increase the attractiveness of a destination and satisfy the objective of a DMO’s repositioning strategy.

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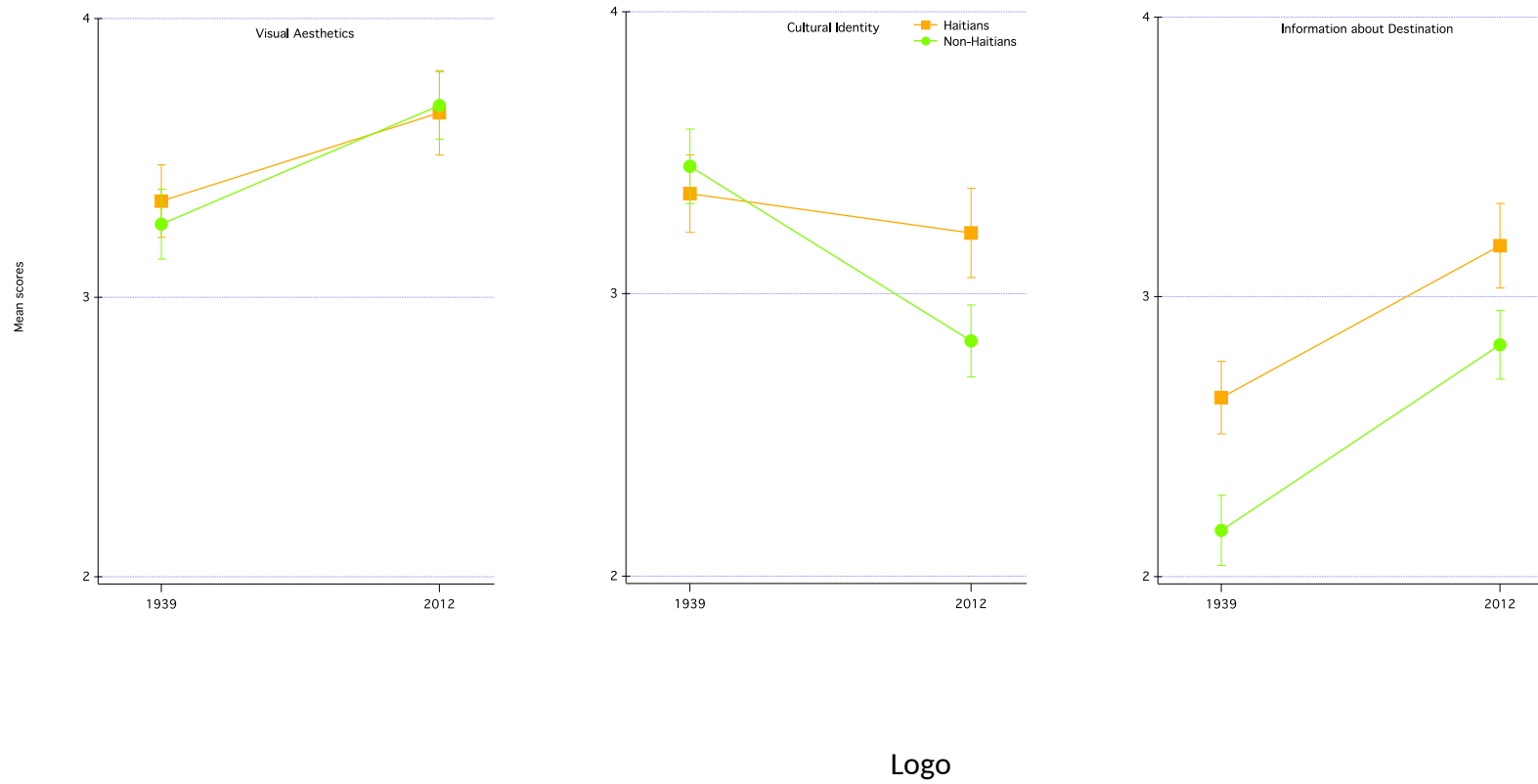
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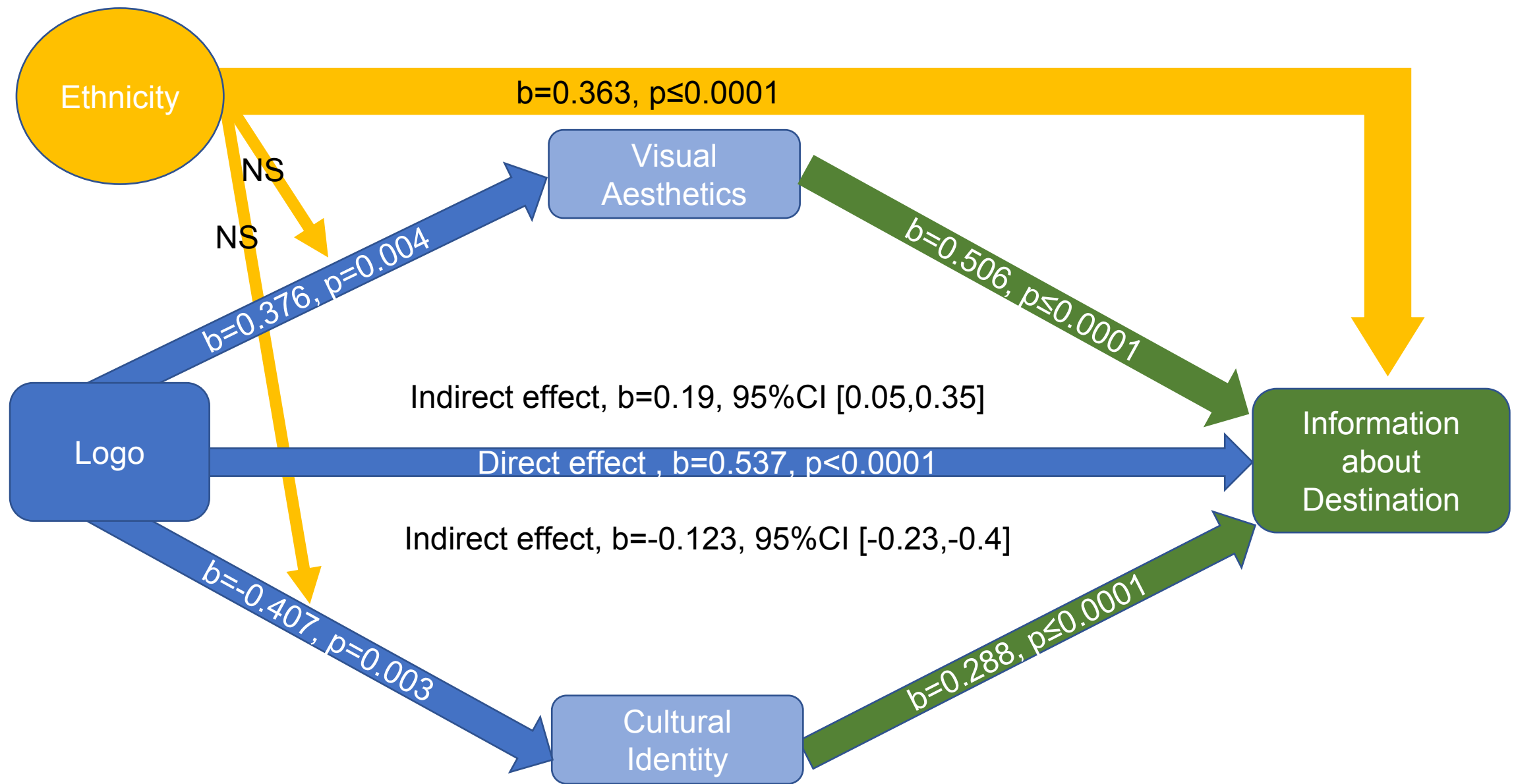


Figure captions

Figure 1

Left: New Haitian DMO logo (2012). Right: Old Haitian DMO logo (1939).

Figure 2

Mean scores for the three logo's attributes, left: 'Visual Aesthetics', center: 'Cultural Identity' and right: 'Information about Destination' from the two groups of respondents (green circles: non-Haitians; orange squares: Haitians) are plotted for each logo. Vertical bars correspond to 95% Confidence Interval

Figure 3

Conditional process model with Logo as a predictor and 'Information about Destination' as outcome. 'Visual Aesthetics' and 'Cultural Identity' are mediator variables and 'Ethnicity' a moderator. When significant, effects (b-values) are reported together with p-values. See text for explanations.

Table 1: Sixteen standard items - Mean and standard deviation for 1939 and 2012 logos for each item. Comparison between logos for the whole sample and within each ethnic group.

		Logo			Non-Haitian		Haitian	
		M	SD	<i>d</i>	M	SD	M	SD
The DMO logo colours are harmonious	1939	3.15	1.21	0.56**	2.98	1.13	3.32	1.27
	2012	3.82	1.20		3.82	1.51	3.81	1.29
The DMO logo is visually appealing	1939	3.27	1.25	0.55**	3.17	1.16	3.38	1.34
	2012	3.88	1.09		3.98	0.95	3.73	1.26
The DMO logo is stylised	1939	2.99	1.18	0.42*	2.96	1.18	3.02	1.20
	2012	3.48	1.14		3.39	1.08	3.62	1.23
The DMO logo is trendy	1939	2.75	1.13	0.40*	2.74	1.06	2.76	1.20
	2012	3.21	1.15		3.21	1.03	3.22	1.34
The DMO logo is eye-catching	1939	3.61	1.25	0.34*	3.60	1.08	3.62	1.40
	2012	4.00	1.06		4.11	0.84	3.84	1.32
The DMO logo colours are meaningful	1939	3.28	1.28	0.22*	3.36	1.13	3.20	1.43
	2012	3.56	1.31		3.46	1.21	3.73	1.45
The Haitian's DMO logo is memorable	1939	3.50	1.23	0.16	3.42	1.05	3.58	1.40
	2012	3.69	1.09		3.67	1.01	3.73	1.22
The DMO logo can be described easily	1939	3.89	0.97	0.11	3.89	0.91	3.90	1.03
	2012	3.78	1.13		3.88	1.02	3.62	1.28
The DMO logo conveys the image of a 'cultural' destination	1939	3.52	1.17	0.64**	3.51	1.03	3.54	1.31
	2012	2.74	1.27		2.53	1.18	3.08	1.34
The DMO logo is somewhat representative of Haiti's identity	1939	3.40	1.10	0.4*	3.49	0.91	3.30	1.27
	2012	2.97	1.06		2.84	0.92	3.16	1.24
The DMO colours are representative of Haiti identity	1939	3.30	1.06	0.17	3.34	0.94	3.02	1.24
	2012	2.90	1.11		2.98	0.97	3.00	1.33
The DMO logo design is meaningful	1939	3.40	1.17	0.07	3.43	1.03	3.36	1.32
	2012	3.32	1.18		3.25	1.09	3.43	1.30
The DMO logo conveys an image of a 'well-being' destination	1939	2.48	1.19	0.78**	2.38	1.21	2.58	1.16
	2012	3.38	1.12		3.16	1.08	3.73	1.10
The DMO logo conveys the image of a 'top end destination'	1939	2.36	1.15	0.7**	2.09	1.02	2.64	1.22
	2012	3.18	1.18		3.19	1.14	3.16	1.26
The DMO logo triggers a will to visit Haiti	1939	2.57	1.10	0.44*	2.42	1.03	2.74	1.16
	2012	3.06	1.12		2.95	1.09	3.24	1.16
The DMO logo conveys the image of a 'Business' destination	1939	2.17	1.19	0.06	1.77	1.01	2.60	1.23
	2012	2.24	1.12		2.02	0.99	2.59	1.23

Table 2: Four subsidiary items - Mean and standard deviation for 1939 and 2012 logos for each item. Comparison between logos for the whole sample and within each ethnic group.

		Logo			Non-Haitian		Haitian	
		M	SD	<i>d</i>	M	SD	M	SD
A good DMO logo should include a strong symbol of the country	1939	4.21	1.06	0.03	4.11	1.05	4.32	1.08
	2012	4.18	1.03		4.12	1.05	4.27	0.99
A good DMO logo should include the name of the country	1939	4.19	1.05	0.37*	4.09	1.15	4.3	0.931
	2012	4.54	0.83		4.53	0.85	4.57	0.80
A good DMO logo should include the national colours	1939	3.19	1.19	0.24*	2.89	1.12	3.52	1.18
	2012	2.90	1.27		2.84	1.23	3.00	1.27
The DMO logo should be monochrome	1939	2.20	1.05	0.33*	1.77	0.92	2.65	0.99
	2012	1.86	1.00		1.75	0.95	2.03	1.08

Table captions

Table 1: Means and standard deviations for 1939 and 2012 logos for each item. Comparison between logos for the whole sample and within each ethnic group. Items are grouped according to the three attributes of ‘Visual aesthetics (blue shade), ‘Cultural identity’ (pink shade) and ‘Information about destination’.

d : d-Cohen effect size between the two logos (no star: >0.01 , very small; one star : small and two stars: medium effect).

In bold, significant pairwise comparisons comparing logos at p -value <0.003125 (the p -value was adjusted for the number of comparisons, i.e., $0.05/16 = 0.003125$).

Table 2: Means and standard deviations for 1939 and 2012 logos of the four subsidiary items.

d : d-Cohen effect size between the two logos (no star: >0.01 , very small; one star : small effect).

In bold, significant pairwise comparisons comparing logos at p -value <0.0125 (the p -value was adjusted for the number of comparisons, i.e., $0.05/4 = 0.0125$).



Michele Ambaye is a Marketing Professor at Pau Business School and has a PhD in E-Commerce (Consumer Behaviour on the Internet) from Brunel University, London (UK). Following 15 years as a Product Manager, then as a Marketing Director in the Clothing industry across Europe and North Africa, she has taught in French business schools for the last 10 years. Her research is focused mainly around consumer behaviour for sensory products, such as wine and fashion. She has more recently become interested in the tourism sector.



Valérie Bonnardel, Reader in Experimental Psychology at the University of Winchester (UK), holds a PhD in Visual Neuroscience (UPMC-Paris, France). Her domain of expertise concerns colour science with a particular interest in cross-cultural aspects of colour symbolism leading to visual semantic and brand identity. She has been a colour consultant at the Department of Experimental Psychology at the University of California San Diego (USA), a visiting scientist in the Laboratory of Perceptual Dynamics- Riken BSI - Wako-Shi (Japan) and in 2011, hold the Asian Paint - NID Colour Research Chair at the National Institute of Design in Ahmedabad (India). In 2013-15, she was the Chair of the Colour Group (Great Britain) and is today its Honorary Treasurer .



Vanessa Gaitree Gowreesunkar holds a PhD which cuts across three disciplines namely Tourism Management, Communication and Marketing. This was a merit scholarship based on her outstanding academic achievement. Vanessa is presently serving as full time lecturer/researcher at the Faculty of Agriculture at the University of Africa Toru Orua (Nigeria). From a community-based perspective, Vanessa assumes the role of President at the African Network for Policy, Research and Advocacy for Sustainability (ANPRAS), a regional Non-Governmental Organisation affiliated with the African Union (AU). Vanessa also serves as secretary for the Woman and Gender cluster of AU Economic and Social Council (ECOSOC). Her research interest includes, inter alia, island tourism, tourism management and marketing, tourism entrepreneurship and sustainable tourism.



Hugues Séraphin is a Senior Lecturer in Event and Tourism Management Studies. He holds a PhD from the Université de Perpignan Via Domitia (France) and joined The University of Winchester Business School (UK) in 2012. He was the Programme Leader of the Event Management Programme between 2015-2018. This programme is one of the leading programmes in the United Kingdom. Hugues possesses a broad range of international experiences. This includes teaching in top Business Schools and Universities in France (EM Normandie; ESC Larochelle; ESC Pau and Université de Perpignan). Prior to his academic career, Hugues worked in the tourism and hospitality sector within various organisations and roles (in the Caribbean and in Europe).